

University of Winnipeg

**POLICY AND LEADERSHIP IN THE CANADIAN CULTURAL SECTOR:  
The History of Canadian Cultural Policy &  
Future Leadership & Issues in the Arts in Canada**

Course Number: DPS-16076/THFM-2805-050  
2016

Instructor: Adèle Hempel  
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Jan. 11, 18, 25  
Feb. 1, 8, 22, 29  
Mar. 7, 14, 21, 28  
Apr. 4  
Room: 3BC55

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**OBJECTIVES:**

- To convey essential information for successful management of cultural organizations
- To develop critical thinking of the role and value of policy, the nature and exercise of leadership and the relationship between them
- To understand the history and process of Canadian Cultural Policy Development

**OUTCOMES:**

- Ability to analyze, navigate and apply existing cultural policy
- Ability to develop and apply effect policy in an organization (or other environment)
- Ability to apply appropriate leadership models and practices
- Identification of leaders in Canada's cultural sector and an understanding of their roles

**DESCRIPTION:**

This course will cover the history of Canadian cultural policy development– the beginnings of Canadian systems; the fundamentals of Canadian cultural policy; key policy documents; the process of public cultural policy development; and comparable systems abroad. It will examine the development of a selection of institutions at all three levels of government: e.g., federal – CCA, CBC, NFB, CRTC, National Museums; provincial – Department of Tourism, Culture, Heritage, Sport and Consumer Protection, Manitoba Arts Council; municipal – Winnipeg Arts Council, City of Winnipeg Museums Board; etc. Issues around leadership, roles and responsibility/accountability, and future needs within Canada's arts and cultural sector will also be explored.

The course is designed to meet the needs of cultural sector artistic, administrative and volunteer leaders and prospective leaders. It will be of interest to anyone interested in the continuing development of cultural policy in Canada; anyone concerned with the principles and practice of leadership in the cultural sector; and to those who have responsibility for the development and application of policy for an organization.

The approach will be discussion-based, and the assignments will have both practical and critical elements.

**REQUIRED READINGS:**

- Wyman, Max: *Why Culture Matters: The Defiant Imagination*. Vancouver, BC: Douglas & McIntyre, 2004. (Note: This text will be provided to students on loan from the professor.)
- Brault, Simon. *No Culture, No Future*. Translation by Jonathon Kaplansky. Toronto, ON: Cormorant Books, 2010.
- Specified online articles, noted in the weekly readings.
- New items relating to current cultural policy, to be brought into weekly class discussions.

**CONVERSION SCALE:**

For calculation of the final grade, the following conversion table will be used:

A+	90-100%	GPA	4.5	C+	65-69%	GPA	2.5
A	85-89.9%	GPA	4.25	C	60-65.9%	GPA	2.0
A-	80-84.9%	GPA	4.0	D	50-59.9%	GPA	1.0
B+	75-79.9%	GPA	3.5	F	below 50%	GPA	0
B	70-74.9%	GPA	3.0				

Work not submitted will be graded as 0%. Any submission received past the due date will be subject to an automatic 0.5% per weekday deduction. Extensions may be granted in exceptional circumstances with advance notice, at the instructor's discretion.

**EVALUATION:**

Class participation.....	10%
Discussion of the weekly readings and current cultural policy issues in the press, in addition to ongoing class discussion throughout the course; 0.5% will be deducted for each unexplained absence. Your participation grade will in large part be based on your keeping up with the current news and policy issues and class readings.	
Individual short assignments – 2 @ 20% each .....	40%
Group presentation.....	30%
Written Report .....	20%
<b>TOTAL.....</b>	<b>100%</b>

**ASSIGNMENTS:****1. SHORT ASSIGNMENTS:**

- a. Book review: DUE JANUARY 25<sup>th</sup> VALUE: 20%**  
(Max. word count: 1,000 words)

Select one (1) of the following texts and summarize the position and key arguments of the author; critically discuss your views on the author's approach and conclusions:

- Wyman, Max, *Why Culture Matters: The Defiant Imagination*
- Brault, Simon, *No Culture, No Future*

**b. Leadership review: DUE FEBRUARY 8<sup>th</sup>:****VALUE: 20%**

(Max. word count: 1,250 words)

Select a recognized Canadian cultural leader, past or present, and examine his or her contributions to cultural policy development within the applicable sector. Your paper **MUST** address the following topics:

- i. the leader's cultural policy concerns at one or more levels of government;
- ii. the leader's actions and outputs to address the concerns;
- iii. the results of the leader's contributions as reported in the literature;
- iv. your observations **AND** conclusions as to the strengths and weaknesses of the leader's approach and his/her impact on the sector as a whole.

**2. Group Project: Policy Development\*****VALUE: 30%****Presentation DUE MARCH 14<sup>th</sup>; written copy MARCH 21<sup>st</sup>**

(Max. word count: 500-750 words per participant)

Develop and present to the class a cultural policy framework for either Winnipeg or Manitoba. Choose the policy area; discuss the need for the policy; define those affected by the policy; draft the policy; discuss your research and consultation approach; analyze the benefits of the proposed policy, its key elements and considerations, its implementation and means of assessment.

\* *Groups will be established by me during the first few weeks of class.*

**3. Written Report (hard copy and electronically): DUE March 28<sup>th</sup>****VALUE: 20%**

(Max. word count: 1,250 words, exclusive of footnotes)

Review and comment on one of the following reports:

- i. Massey, Vincent and Georges-H. Lévesque. *Royal Commission on National Development in the Arts, Letters and Sciences*. The Government of Canada (1949-1951).
- ii. Applebaum, Louis and Jacques Hébert. *Report of the Federal Cultural Policy Review Committee*. The Government of Canada (1982).
- iii. *Ticket to the Future Phase 2: A Cultural Action Plan for Winnipeg*. The Winnipeg Arts Council (2011).

Provide an overview and context for the report **AND** select one chapter and/or discipline to discuss: its context, the strengths and weakness of the approach, and its recommendations. Have the recommendations been implemented by the government? If yes, with what results? If not, discuss the effects of no-action. Include your own assessment of the impact of its implementation or lack thereof.

**SCHEDULE (TENTATIVE) & READINGS:****Session 1: January 11<sup>th</sup>**

**Introduction: What is 'Art'? What is 'Culture'? What is 'Heritage'? What is 'Cultural Policy' and the need for it? Who are some of Canada's key advocates for cultural policy?**

**Readings:**

1. Wyman, Max. *Why Culture Matters: The Defiant Imagination*, Section I, pp. 13-93.

2. Schafer, D. Paul. "Culture: Beacon of the Future," pp. 1-14.

<http://www3.sympatico.ca/dpaulschafer/CultureBeaconoftheFuture.pdf>

3. Brault, Simon. "Engaging Citizens in the Arts: Think Global, Act Local." Address at the 2015 Creative City Summit, Kelowna, BC (Oct. 28, 2015).  
<http://canadacouncil.ca/council/news-room/news/2015/creativecities>

### **Session 2: January 18<sup>th</sup>**

#### **Milestones in Canadian Cultural Policy Development (1867-1967); the BNA Act, CBC, NFB, Kingston Conference, Massey-Lévesque Commission, and the Founding of the Canada Council**

##### Readings:

1. Massey-Lévesque Commission. Report\* Royal Commission on National Development in the Arts, Letters and Sciences 1949-1951. <http://www.collectionscanada.gc.ca/massey/h5-400-e.html>
2. Audley, Paul. "Cultural Industries Policy: Objectives, Formulation and Evaluation." *Canadian Journal of Communication*, Vol. 19, No. 3 (Mar. 1994).  
<http://cjc-online.ca/index.php/journal/article/view/823/729>
3. Jeannotte, M. Sharon. "Timeline of Canadian Federal Cultural Policy Milestones 1849-2005." *Canadian Cultural Observatory* (Sept. 2006).  
<http://socialsciences.uottawa.ca/governance/sites/socialsciences.uottawa.ca.governance/files/timeline.pdf>

### **Session 3: January 25<sup>th</sup>**

#### **Milestones in Canadian Cultural Policy Development (1967 to Present); the Applebaum-Hébert Commission and subsequent major policy events**

*(Due: Book Review Assignment)*

##### Readings:

1. An online summary or critique of one of the following reports and be prepared to discuss the author's approach:
  - i. Applebaum-Hébert Report: Recommendations, Chp. 12 (1982).
  - ii. Edmund C. Bovey Report: Funding of the Arts in Canada to the Year 2000 (1986).
2. Foote, John A. "Federal Cultural Policy in Canada." Prepared for the Council of Europe *Cultural Policies Compendium*. Strategic Research and Analysis Division (SRA) Strategic Policy and Research Branch Department of Canadian Heritage. Hull, QC (Dec. 2003).  
<http://www.oas.org/oipc/english/documentos/pol%C3%ADticas culturales canada.pdf>

### **Session 4: February 1<sup>st</sup>**

#### **Leadership: Who Leads? Government Role and Initiatives**

##### Readings:

1. Wyman, Max. *Why Culture Matters: The Defiant Imagination*: Section III: Making It Happen, Chps. 9&10 (pp. 179-234).
2. Brault, Simon. *No Culture, No Future*: Introduction & Part 1, pp. 1-57.
3. Jackson, Joseph and René Lemieux. "The Arts and Canada's Cultural Policy (93.3E)." Parliamentary Research Branch, Political and Social Affairs Division. Revised 15 Oct. 1999.  
<http://www.parl.gc.ca/Content/LOP/researchpublications/933-e.htm>

### **Session 5: February 8<sup>th</sup>**

#### **Leadership and the Organization**

*(Due: Leadership Review Assignment)*

Readings:

1. Wyman, Max. *Why Culture Matters: The Defiant Imagination*: Section II: Making the Connection, Chps. 5 & 6, pp. 97-149.

**Session 6: February 22<sup>nd</sup>****Federal vs. Interjurisdictional Mandates: Who is Responsible and to What Degree?**Readings:

1. Canada Council for the Arts (CCA) – sections: About Us, Research, New Funding Model; details for one program stream of your choice. <http://www.canadacouncil.ca/>
2. “The current environment for the arts and the Canada Council.” <http://canadacouncil.ca/council/about-the-council/current-environment>
3. Canada – Cultural Institutions in Public Infrastructure: Status and partnerships of public cultural institutions #7.3. <http://www.culturalpolicies.net/web/canada.php?aid=73>
4. CAPACOA: “Culturally Significant: The Value and Reliability of Canada’s Creative Sector in Challenging Economic Times” (Aug. 2011).

## Online:

[http://www.capacoa.ca/documents/services/advocacy/capacoa\\_prebudget\\_brief\\_2011\\_ver\\_2.pdf](http://www.capacoa.ca/documents/services/advocacy/capacoa_prebudget_brief_2011_ver_2.pdf)

**Session 7: February 29<sup>th</sup>****Provincial Roles**Readings:

1. Province of Manitoba Government: Cabinet list and Ministry responsibilities. Online: <http://www.gov.mb.ca/index.html>; Department of Tourism, Culture, Heritage, Sport and Consumer Protection. <http://www.gov.mb.ca/chc/>
2. Manitoba Arts Council. Online: <http://artscouncil.mb.ca/home/>; “Focus Forward: Strategic Plan 2012-2016.” <http://artscouncil.mb.ca/about/strategic-management-plan/>
3. Manitobans for the Arts. <http://www.canadianartscoalition.com/archives/1831>
4. Jeannotte, M. Sharon and Pineau, Alain. “Culture in the Balance: Analyses of the Provincial and Territorial 2014-2015 Budgets from the perspective of Arts, Culture and Heritage.” Centre of Governance, University of Ottawa (2015). <http://socialsciences.uottawa.ca/governance/sites/socialsciences.uottawa.ca.governance/files/analysebudgetaire2014.pdf>

**Session 8: March 7<sup>th</sup>****Municipal Roles**

*(N.B. Class time to work on presentations - 45 mins.)*

Readings:

1. Winnipeg Arts Council -read at least one (1) of the following studies:
  - Ticket to the Future Phase I The Economic Impact of the Arts and Creative Industries in Winnipeg (2009) <http://www.creativemanitoba.ca/uploads/ck/files/Ticket%20to%20the%20Future%20Part%20I%20-%20Economic%20Impact%20Study.pdf>
  - Ticket to the Future Phase II The Economic Impact of the Arts and Creative Industries in Winnipeg (2011) [http://winnipegarts.ca/images/uploads/files/Pages/Reports\\_Plans\\_and\\_By-Laws/TTTTF2\\_for\\_Web.pdf](http://winnipegarts.ca/images/uploads/files/Pages/Reports_Plans_and_By-Laws/TTTTF2_for_Web.pdf)

- **Encore: Revisiting the Economic Impact of the Arts and Creative Industries in Winnipeg** (2014)

[http://winnipegarts.ca/images/uploads/files/Pages/Reports\\_Plans\\_and\\_By-Laws/TTF\\_Encore\\_WEB.pdf](http://winnipegarts.ca/images/uploads/files/Pages/Reports_Plans_and_By-Laws/TTF_Encore_WEB.pdf)

2. City of Winnipeg: Public Art Policy.

[http://winnipegarts.ca/images/uploads/files/Pages/About\\_the\\_Public\\_Art\\_Program/wpg\\_public\\_art\\_policy.pdf](http://winnipegarts.ca/images/uploads/files/Pages/About_the_Public_Art_Program/wpg_public_art_policy.pdf)

3. City of Winnipeg – Arts and Culture: City of Winnipeg Museums; Film and Special Events; Winnipeg’s History. <http://winnipeg.ca/filmandspecialevents/museums.stm>; Museums Board Handbook [http://media.wix.com/ugd/b97ac8\\_f6069729d79d4f1a824b8134a6202cc6.pdf](http://media.wix.com/ugd/b97ac8_f6069729d79d4f1a824b8134a6202cc6.pdf)

4. de la Durantaye, Michel. “Municipal Cultural Policies in Quebec.” *Canadian Journal of Communication Corporation*,” Vol. 27 (2002), pp. 305-313.

<http://www.cjc-online.ca/index.php/journal/article/view/1303/1338>

### **Session 9: March 14<sup>th</sup>**

#### **International Comparisons in Cultural Policy Development (Part 1)**

(Due: Class Presentations)

##### Readings:

1. Mitchell, Ritva. “Program Advisor, Council of Europe International Cultural Comparisons: The State of the Art from a Policy

Perspective.” <http://www.culturalpolicies.net/web/files/137/en/Mitchell-2.pdf>

2. Cultural Policy Database: Culture Link Network.

<http://www.culturelink.org/culpol/index.html>

### **Session 10: March 21<sup>st</sup>**

#### **International Comparisons in Cultural Policy Development (Part 2): Canada, U.S., United Kingdom, France**

##### Readings:

1. Zemans, Joyce. “Where is Here? Canadian Cultural Policy in a Globalized World.” Robarts Centre for Canadian Studies. *The American Review of Canadian Studies* (1996).

[http://robarts.info.yorku.ca/files/lectures-pdf/rl\\_zemans.pdf](http://robarts.info.yorku.ca/files/lectures-pdf/rl_zemans.pdf)

2. Canada: “Recent Policy Issues & Debates: Heritage Issues and Policies.”

<http://www.culturalpolicies.net/web/canada.php?aid=422>

3. Bedoya, Roberto. “U. S. Cultural Policy: Its Politics of Participation, Its Creative Potential.” National Performance Network (2004).

<https://nnpweb.org/wp-content/content/files/CulturalPolicy.pdf>

4. United Kingdom: “Historical perspective: cultural policies and instruments.”

<http://www.culturalpolicies.net/web/unitedkingdom.php>

5. France: “Historical perspective: cultural policies and

instruments.” <http://www.culturalpolicies.net/web/france.php>

### **Session 11: March 28<sup>th</sup>**

#### **The Future: Policies and Local Policy Development and Community Inclusion**

(Due: Written Report)

##### Readings:

1. Wyman, Max. *Why Culture Matters: The Defiant Imagination*: Section II, Chps. 7 & 8, pp. 150-178.
2. Brault, Simon. *No Culture, No Future*: Part II, pp. 59-91.
3. Version 2.0 Digital Canada 150 2.0.  
[https://www.ic.gc.ca/eic/site/028.nsf/vwapj/DC150-2.0-EN.pdf/\\$FILE/DC150-2.0-EN.pdf](https://www.ic.gc.ca/eic/site/028.nsf/vwapj/DC150-2.0-EN.pdf/$FILE/DC150-2.0-EN.pdf)
4. Florida, Richard. "Still lacking technology and talent, Canada's tolerance offers creative edge." *The Globe and Mail* (20 July 2015).  
<http://www.creativeclass.com/rfcgdb/articles/The%20Globe%20and%20Mail%20Still%20Lacking%20Technology.pdf>

### **Session 12: April 4<sup>th</sup>**

#### **The Future: Audiences; Leadership and Changing Policy Directions**

##### Reading:

1. Brault, Simon. *No Culture, No Future*, Part III & Conclusion, pp. 93-159.
2. Duxbury, N., H. Campbell and E. Keurvorst. "Developing and Revitalizing Rural Communities Through Arts and Culture." Creative City Network of Canada (2009).  
<https://www.google.ca/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=%E2%80%9CDeveloping+and+Revitalizing+Rural+Communities+Through+Arts+and+Culture%22+%26+2009.%E2%80%9D>
3. Ivey, Bill. "Expressive Life and the Public Interest" (n.d.).  
<http://www.vanderbilt.edu/curbcenter/files/Bill-Ivey-on-Expressive-Lives-Demos.pdf>
4. "Public Engagement in the Arts: Discussion Paper." Canada Council for the Arts (16 Oct. 2012).  
[http://canadacouncil.ca/~media/files/corporate-planning%20-%20en/finalversionofenglishpublicengagementpapertoeprintit.pdf?mw=1382](http://canadacouncil.ca/~/media/files/corporate-planning%20-%20en/finalversionofenglishpublicengagementpapertoeprintit.pdf?mw=1382)

### **"THE REAL THING" LECTURE SERIES**

The Department of Theatre and Film is presenting a series of six lectures which will be held on Wednesdays (except where noted) during the free period (12:30-13:20) in Theatre 1T15. Please note the Winter dates in your diary **NOW**: Jan 13, Feb 10, Mar 9. This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

Attendance for potential Theatre Honours/majors and for Film majors is optional but highly recommended.

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am and 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE**: outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for**

classes **MUST** have an access card. If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

### **ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://theatre.uwinnipeg.ca/tbooking.htm> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film*, *Access Card/Building Use Policy* **AND** *Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

### **GENERAL NOTES**

This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.

Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.

Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.

Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

Students with documented disabilities, temporary or chronic medical conditions requiring academic accommodations for tests/exams (e.g., private space) or during lectures/laboratories (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or <http://www.uwinnipeg.ca/-accessibility> to discuss appropriate options. All information about a student's disability or medical condition remains confidential.

Students are strongly advised to read the section of the *University of Winnipeg Calendar* (found on-line at <http://uwinnipeg.ca/new-faculty-handbook/appeals-and-academic-misconduct.html>) for information on Academic Misconduct including plagiarism, and Appeals.

Students facing a charge of academic or non-academic misconduct may choose to contact the University of Winnipeg Student's Association (UWSA) where a student advocate will be available to answer any questions about the process, help with building a case, and ensure



students have access to support. For more information or to schedule an appointment, visit our website at <http://www.theuwsa.ca/academic-advocacy> or call 204-786-9780.

We ask that you please be respectful of the needs of classmates and instructors/professors by avoiding the use of unnecessary scented products while attending lectures. Exposure to scented products can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. Please consider using unscented necessary products and avoiding unnecessary products that are scented (e.g. perfume).

Students who plan to conduct research interviews, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.

All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect).

Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

**TUESDAY, MARCH 1, 2016** is the final date to withdraw without academic penalty from courses which begin on January 5 and end in April 5, 2016 (Winter 2016 Term).

## **STUDENT PARTICIPATION POLICY**

Theatre is a communal art form in which a number of interdependent artists and crafts people cooperate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals both within and outside of class times; and, in short, to exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

## **COURSE CONTENT NOTE**

### All Theatre and Film Classes

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.